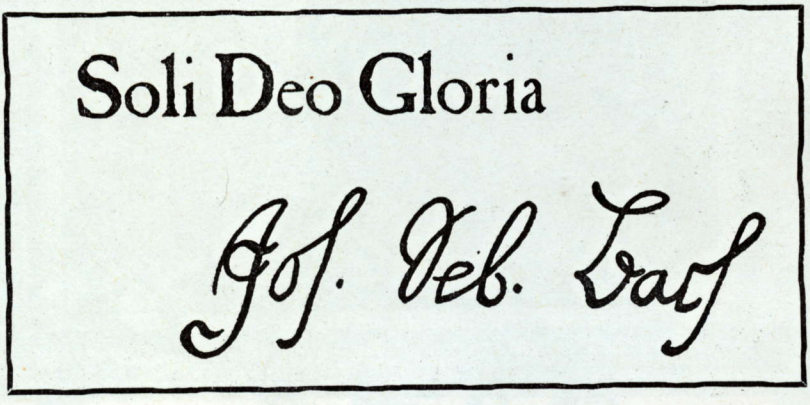
NINETEENTH ANNUAL CARMEL

BACH FESTIVAL

JULY 16 to 22, 1956



The inscription written on Bach's works with Bach's own signature.

CARMEL'S NINETEENTH ANNUAL
BACH FESTIVAL

JULY 16-22, 1956

DEDICATED TO THE MEMORY OF

GASTONE USIGLI

CONDUCTOR OF THE CARMEL BACH FESTIVAL

FROM 1938 THROUGH 1955

CARMEL BACH FESTIVAL

SANDOR SALGO

CONDUCTOR AND MUSICAL DIRECTOR

RICHARD LERT, GUEST CONDUCTOR

DENNY-WATROUS MANAGEMENT — FOUNDER AND PRODUCING MANAGER

The 1956 Carmel Bach Festival is the outgrowth of twenty-four years of community music making. The year 1932 marked the beginning when Dene Denny and Hazel Watrous brought to Carmel the Neah-Kah-Nie String Quartet, with Michel Penha as its director and cellist. They presented the Quartet in chamber concerts, admitting season ticket holders to weekly open rehearsals. At the same time they organized an amateur orchestra, with Michel Penha as its conductor. The Carmel Music Society sponsored the enterprise and during the next year rendered generous financial support toward keeping Michel Penha as the Orchestra's leader. Many individuals, as well, contributed toward the support of the orchestra, an Association being formed for that purpose. For three years Michel Penha conducted the Orchestra, and the Denny-Watrous Management presented his Quartet in summer chamber concerts, featuring the Orchestra in special events. When his work called him away they engaged Ernst Bacon as conductor, and it was during the year he was here that the Denny-Watrous Management, with his inspiring conducting and co-operation, initiated the first Carmel Bach Festival in the summer of 1935.

Sascha Jacobinoff conducted the 1936 Festival, and Michel Penha returned to direct in 1937. 1938 marked the end of the early period, when Dene Denny and Hazel Watrous engaged the distinguished Gastone Usigli to conduct, the B Minor Mass being added and the programs taking a long step forward during that momentous summer. Mr. Usigli, to whose devotion and prodigious genius for orchesrta and choral direction the Carmel Festival owes measureless debt, took the podium for the fifteenth consecutive time in 1955. For the 1956 Festival the Producing Management has been fortunate to engage two distinguished musicians: Sandor Salgo as conductor and Richard Lert as guest conductor.

The Producing Management would express its deepest appreciation and thanks to the Bach Festival Committees, to the Soloists and Participants, to the Musician's Union of Monterey County, to the Pine Cone, the Monterey Peninsula Herald, the Carmel Music Society, Graham Music Company, KXXL, the Carmel Woman's Club, the Carmel School Board and School of Adult Education, to the Church of the Wayfarer, to La Playa Hotel, Pine Inn, and the many friends of the Festival who have opened their homes to Festival Participants, to the members of the Festival Chorus and Orchestra, the staff and ushers, and to all who have labored and cooperated to make the Bach Festival a success.

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SANDOR SALGO . . . . . CONDUCTOR

PROGRAM OF MUSIC BY JOHANN SEBASTIAN BACH (1685-1750)

Magnificat and Gloria from "Magnificat in D Major"

BACH FESTIVAL CHORUS

Brandenburg Concerto No. IV, G major
[Allegro]—Andante—Presto

Soloists: DOROTHY WADE, Violin. SID ZEITLIN,
PATRICIA GARSIDE, Flute.

Brandenburg Concerto No. I, F Major
[Allegro]—Menuetto—Polacca—Adagio—Allegro

Soloists: ROSEMARY McNAMEE, Violin; WILLARD CULLEY,
ALAN ROBINSON, Horn; GEORGE HOULE, TURNER BLEDSOE,
RODNEY GARSIDE, Oboe; HAROLD HANSON, Bassoon.

Concerto C Minor for Two Pianos and Orchestra
Allegro—Adagio—Allegro

GILBERT BOYER, RALPH LINSLEY

INTERMISSION

Sacred Cantata No. 147, "Word and Deed, Thy Whole Behaviour"
(Herz und Mund und Tat und Leben) for Soloists, Chorus and Orchestra

As a memorial to Hazel Watrous, co-founder of the Carmel Bach Festival, the music of Cantata No. 147 was purchased by the Soloists, Chorus and Orchestra of the 1955 Festival to be a permanent addition to the Festival library.

Part I

Chorus: Word and Deed, thy whole behaviour
Recitative (Tenor): O tidings doubly blessed
Aria (Alto): Soul of mine
Oboe d'amore obbligato: George Houle
Recitative (Bass): Perverseness oftentimes will blind the mighty
Aria (Soprano): Prepare for Thy coming
Violin obbligato: Dorothy Wade
Chorale (Chorus): Happy am I who have my Saviour

Part II

Aria (Tenor) Help, Jesus, help
Recitative (Alto): The wondrous words of mighty God
Aria (Bass): Of Jesus I am ever singing
Chorale (Chorus): Jesus, source of every blessing

EVELEAN HEBRARD, Soprano. CORA BURT LAURIDSEN, Contralto.
JAMES SCHWABACHER, Tenor. WINTHER ANDERSEN, Bass.
Continuo: RALPH LINSLEY, Harpsichord; MARIE MANAHAN, Cello.

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b. Saviour of the Heathen, Come (Ornamented Chorale)
c. Chorale Fugue on the same melody
d. These are the Holy Ten Commandments (Chorale Fughetta)
e. God's Son Triumphant (Chorale Prelude)

Prelude and Fugue in G major

Pastorale Suite
Pastorale—Allemande—Aria—Gigue

W. A. Mozart (1756-1791)

Fragment of an improvised Organ Fugue
This is the first American performance of the composition written down by the priest, Norbert Lehmann, in 1787 at the time of Mozart's actual improvisation in Prague. Lehmann's copy is incomplete, hence the abrupt ending.

Andante with Variations

J. S. Bach

Prelude and Fugue in F minor

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TUESDAY.... JULY 17..... 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM

PROGRAM

Brandenburg Concerto No. VI, B flat major — J. S. Bach (1685-1750)
[Allegro]—Adagio, ma non troppo—Allegro

MARY JAMES, LINN SUBOTNICK, Viola.
MARIE MANAHAN, CONSTANTINE SHAPIRO,
EUGENE WILSON, Cello. RAYMOND WOOD, Bass.

Concerto G minor, "for the orchestra of Dresden," F. XII, No. 3 — Antonio Vivaldi (1675-1741)
[Allegro]—Largo non molto—Allegro
Ornamentation and realization of the figured bass by George Houle

DOROTHY WADE, Solo Violin

Brandenburg Concerto No. V, D major — J. S. Bach
[Allegro]—Affetuoso—Allegro

Soloists: DOROTHY WADE, Violin; SID ZEITLIN, Flute;
RALPH LINSLEY, Harpsichord.

INTERMISSION

Symphony No. 39, E flat major, K. 543 — W. A. Mozart (1756-1791)
Adagio-Allegro—Andante con moto—Menuetto—Finale

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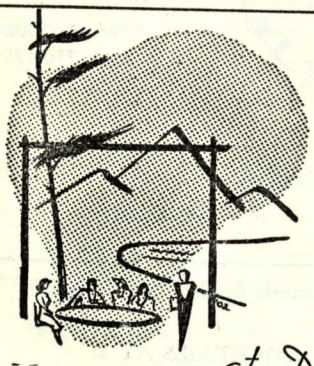

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CHAMBER MUSIC RECITAL CARMEL WOMAN'S CLUB

Sonata No. 4, C major for Flute and Piano — J. S. Bach (1685-1750)
Andante—Allegro—Adagio—Menuetto I & II

SID ZEITLIN, GILBERT BOYER

Sonata E minor for Two Violins and Figured Bass — Johann Rosenmuller (1619-1684)
Grave—Andante—Adagio Recitativo—Allegro Moderato—Andante

RONALD STOFFEL, ROSEMARY McNAMEE, Violin

Sonata G minor for Oboe and Figured Bass — C. P. E. Bach (1714-1788)
Adagio—Allegro—Vivace

GEORGE HOULE, Oboe

Divertimento E flat major for Violin, Viola and Cello, K. 563 — W. A. Mozart (1756-1791)
Allegro—Adagio—Menuetto—Andante—Menuetto—Allegro

RONALD STOFFEL, MARY JAMES, MARIE MANAHAN

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J. S. Bach (1685-1750)

Prelude and Double Fugue in C minor

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a. When in the hour of direst need
b. Lord God, now open wide Thy Heaven
c. Christ is arisen (tryptich)

Adagio for Organ and Strings (from Cantata No. 146)

G. F. Handel (1685-1759)

Organ Concerto No. II in G minor
Allegro—Andante larghetto (Basso ostinate)—Minuet—Gavotte—Allegro

J. S. Bach

Thy Throne I now approach
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CONCERT SUNSET SCHOOL AUDITORIUM
RICHARD LERT . . . . . CONDUCTOR

PROGRAM OF MUSIC BY WOLFGANG AMADEUS MOZART (1756-1791)

Masonic Dirge, K. 477

Concerto E flat major, for Horn and Orchestra, K. 495
Allegro moderato—Romanza—Rondo

WILLARD CULLEY

Symphony (Haffner) No. 35, D. major, K. 385
Allegro con spirito—Andante—Menuetto—Finale

Rondo A major, for Piano and Orchestra, K. 386

RALPH LINSLEY

INTERMISSION

Symphonie Concertante E flat major, for Violin, Viola and Orchestra, K. 364
Allegro maestoso—Andante—Presto

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CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO . . . . . CONDUCTOR

PROGRAM

Brandenburg Concerto No. III, G major — J. S. Bach (1685-1750)
[Allegro]—Adagio—Allegro

DOROTHY WADE, ROSEMARY McNAMEE, RONALD STOFFEL, Violin;
MARY JAMES, MILTON THOMAS, LINN SUBOTNICK, Viola;
MARIE MANAHAN, CONSTANTINE SHAPIRO,
EUGENE WILSON, Cello; RAYMOND WOOD, Bass.

Brandenburg Concerto No. II, F major — J. S. Bach
[Allegro]—Andante—Allegro assai

Soloists: CHARLES DAVAL, Trumpet; SID ZEITLIN, Flute;
GEORGE HOULE, Oboe; RONALD STOFFEL, Violin.

Divertimento No. 17, D major for Horns and Strings, K. 334 — W. A. Mozart (1756-1791)
Allegro—Theme and Variations—Menuetto—Adagio—Menuetto—Rondo

INTERMISSION

Three Preludes and Fugues from the "Well-Tempered Klavier" — J. S. Bach

C sharp minor, Book II
E major, Book I
E flat minor, Book I

Partita No. 4, D major — J. S. Bach
Ouverture—Allemande—Courante—Aria—Sarabande—Minuet—Gigue

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String Quartet G major, K. 387
Allegro vivo assai—Minuet—Andante cantabile—Molto allegro

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Oiseaux, si tous les ans (Sweet birds, if every year)
Sei du mein Trost (Be my help, O secret sadness)
Wiegenlied (Lullaby)
An Chloe (To Chloe)

JAMES SCHWABACHER

Quintet E flat major, for Piano, Oboe, Clarinet, Horn and Bassoon, K. 452
Largo—Allegro moderato—Larghetto—Rondo

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SATURDAY . . . JULY 21 . . . . . 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
RICHARD LERT . . . . . CONDUCTOR

PROGRAM

Overture No. 3, D major — J. S. Bach (1685-1750)
Overture—Air—Gavotte I—Gavotte II—Bourrée—Gigue

Concerto B flat major, for Violoncello and Orchestra — Luigi Boccherini (1743-1805)
Allegro moderato—Adagio—Rondo

JOSEPH SCHUSTER

INTERMISSION

German Dances — W. A. Mozart (1756-1791)
The Organ Grinder, K. 602
The Canary Bird, K. 600
The Sleigh Ride, K. 605

Concerto D minor, for Piano and Orchestra, K. 466 — W. A. Mozart
Allegro—Romanza—Rondo

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SUNDAY . . . . . JULY 22 . 2:30 & 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO . . . . . CONDUCTOR

PROGRAM OF MUSIC BY WOLFGANG AMADEUS MOZART (1756-1791)

Serenade No. 9, "Posthorn," D major for Orchestra, K. 320
- Adagio maestoso—Allegro con spirito
- Menuetto
- Concertante
- Rondo
- Andantino
- Menuetto

CHARLES DAVAL, Posthorn.

- Finale

Requiem, K. 626, for Soloists, Chorus and Orchestra
- Chorus: Requiem—Kyrie eleison
- Chorus: Dies Irae
- Solo quartet: Tuba mirum
- Chorus: Rex tremendae
- Solo quartet: Recordare
- Chorus: Confutatis
- Chorus: Lacrymosa
- Chorus: Domine Jesu
- Chorus: Hostias
- Chorus: Sanctus
- Solo quartet: Benedictus
- Chorus: Agnus Dei

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